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by adding assiduously *iocchi*. The first word taught is *ba-ba-ba-iocchi*; and the last mewlings of old age shrink to the same deeply-founded syllables, here the alpha and omega of the human tongue. Ask but for a cup of water (as occurred on returning through Pozzuoli husky with dust), and you have to pay for all the cups of water that can be improvised at the moment; and if you pay not enough, you are greeted by contemptuous sharp looks from handsome features, that seem to have traces of Livia or Sempronia in them. As the carriage approaches, the idiots of the stately little town, the blind, the very sore, are gathered and led up to you to be paid; and in the absence of small money, the blessings of Santa Lucia and Santa Antonio is not on you.

On returning, the view towards Baæ was, in form and character, perfect, to ideality, in the tenderly serene evening, forming a seeming picture, profoundly, pensively, sweetly Italian,—where our *biça* affectionately lingered, instead of hurrying back to Pausylipum, in time to sup with that fiddle-faddle old senator we desecrated on the Lucrine beach. And on winding about the promontory that is graced with his villa, the variety of beauty became wonderful; at one moment the retrospect just dwelt upon, at the next, the whole bay of Naples—the spangled calm of its blue waters glimpsing behind hedges of aloes and the Indian fig. And these crowned yellow rocks, with regular horizontal flutings, curiously like architectural plinths and cornices, but sinking and rising here and there, from volcanic upheavals in times before Vesuvius renewed his man-forgotten activity; when the Ischian mount Eponesus was the great volcano of South Italy, the outbreak of the Typhæan hell, the mutterer of the ominous mysteries of Orcus. And then the whole promontory of Sorrento at last displayed its beauties, came out from the aerial film of a whole week's seclusion, in such colors as if the very landscape had put on gala; yet a wonderfully tender whitish light, very characteristic of this climate, pervading all. Distinct the many foldings of the precipices which cluster into the pyramidal mountain of the Great St. Angelo, the windings of the terraced road, the green steeps sprinkled with bright dwellings to a great height, like flocks of Venus's doves newly dismissed from her car, after some aerial voyage in which she had dispensed her gayest influences. W. P. BAYLEY.

TERESA CARRENO.

There is in a late number of *L'Art Musical* the following flattering notice of the gifted South American child-pianist, Teresa Carreno:

"A little wonder, a real prodigy arrived among us a few days ago. She comes from America. Her name is Teresa de Carreno; she is but twelve years of age, and is endowed with ideal beauty. This young and sympathetic child plays the piano in a manner that would surprise Liszt himself. It is incredible. In a few days, although the musical season is near to its close, the name of Teresa de Carreno will be known in all our Parisian salons. She is accompanied by her mother and by her father. Senor de Carreno is a distinguished man: ex-minister of finances in Venezuela, and now a political exile. These three travelers were nearly a month upon their ocean voyage. The steamship upon which they were passengers was wrecked, and by an unheard of chance, they were taken up by a passing ship.

CECILIA.

ART UNIONS.

Lord Robert Montagu's Committee will have, as we have said, an opportunity of considering how far Sir Robert Peel's assertion, that Art Unions are wrong in principle, and unserviceable to good Art, is sustained by facts. We have had some experience. The London Art Union has been in existence thirty years; and its subscriptions have amounted to £326,000. We have high-class Unions and low-class Unions. We have guinea subscribers and shilling subscribers,—all doing a little private gambling for prints and busts; and all affecting an air of patronage which artists would indignantly refuse. What have been the results? That during these past thirty years Art has made a certain progress among us,—particularly Manufacturing Art,—no one will deny; but no man with true knowledge of the facts will attribute any part of this improvement to the Art Unions. It has been the consequence of a gradual movement of ideas, of which the House of Commons has been no more than an intelligent witness and interpreter. See what the nation—as represented by its Chancellors of the Exchequer—has done for Art during the past twenty years. In 1846 the amount voted by Parliament for purposes connected with the Fine Arts was

Schools of Design.....	£5,381
National Gallery.....	3,390

£8,771

In 1861 the amount voted for the same object was—

Science and Art Department....	£77,415
National Gallery.....	11,670
Soltykoff Collection.....	3,000
Drawings by Old Masters.....	2,500

94,585

8,771

Increase.....£85,814

Last year the total sum voted by Parliament for these purposes was upwards of £190,000; being more than twenty times the amount appropriated in 1846.

Here are the true grounds for the large prosperity of artists in the recent past. £190,000 in one year! What other nation spends so much public money on Art? Since Art Unions were established, the Vernon, Sheepshanks, Turner, Bell, and other collections of modern Art have been added to the great treasures of the nation. It is true that these collections are almost entirely gifts to the nation; it is also true that the nation had already inspired the donors with a confidence in its taste and wisdom. The State has also taken charge of erecting buildings for their reception, and of defraying the expense of their exhibition.

The number of pictures and works of art exhibited in the public galleries in London in the past year (1865) was about 7,000. What portion of these works were bought by the Art Unions? A very near answer may be given. The number purchased on account of the London and Glasgow Art Unions (the only two of these Associations which made purchases of any great extent) may be estimated at 200. What is this number among so many? If the best works were purchased, it would be something. But the truth is notoriously the other way. 200 is a small fraction of 7,000. Why, there are some six or eight private dealers in London whose collections are of far higher character and value than the works

which have hitherto been purchased through the instrumentality of Art Unions. The only people who benefit by these Unions are the picture frame makers.

As regards the "encouragement of the highest Art," which was originally intended to be one of the most prominent objects of Art Unions, it is only necessary, in order to show how far this object has been attained, or even attempted, to point out that this year the London Art Union, with a subscription list of £11,743, gave only three prizes of a value exceeding £100 each, the values of each prize being respectively one of £200, two of £150. What sort of high-class picture can you buy in the open market for £150? A Faed, a Ward, a Frith, cannot be obtained under £700 or £800. But this is only in the highest region.

During the same year the average value of each picture prize was little over £32 10s.; and this may be estimated as a close general average of the ordinary value of the paintings distributed by the London Art Union. This amount may be considered higher than the usual average value of the paintings obtained through our *guinea* Art Unions. In the provincial Art Unions the prizes average from £8 to £15; but these art Unions have mostly 1s. shares, and the purchases are usually made from local Exhibitions, in which the field of selection is much smaller than that open to the Metropolitan Associations. These pictures, together with an occasional bronze cast, medal, a Parian statuette, or an engraving, form the prizes which, generally speaking, are the means by which the Art Unions profess to accomplish the mission which they have assumed of encouraging Art in every branch, "especially the highest." It is obvious that the result is mediocre as regards the paintings, and positively inferior in other respects, whilst the engravings which are annually distributed with a view to develop that branch of Art, are generally in every way inferior to engravings which are issued through the ordinary channels of publication. The same truth must be stated with regard to the bronzes and Parian statuettes, which are not only brought out finer in character, but in greater variety, by the manufacturers of those articles. In fact, in such respects the contributions of the Art Unions to the Art Fund of the country are absolutely paltry, inferior in every respect to the articles which are supplied to the public through the ordinary medium of trade; whilst in many instances the objects selected have been actually published by the trade, and Art Unions have been used as the means of getting rid of chromo-lithographs, and even photographs, which are to be had at all times through the ordinary channels of commerce. Sir Robert Peel's principle has met with a triumphant vindication.

Art has realized far more, standing on its own merits, than from the artificial encouragement afforded to it by the Art Unions. The Committee on Arts of 1836 remarked in their Report that "it seems probable that the principle of free competition in Art, as in commerce, will ultimately triumph over all artificial institutions." This was, in fact, Sir Robert Peel's position.

As regards the social effect of Art Unions, their tendency is to encourage that propensity for gambling which it was the object of the Lottery Act to discourage. This is particularly attested by the rapid increase of shilling Art Unions. The guinea Art Unions make hardly any progress; for example, in 1848 the subscriptions to the London Art Unions amounted to £12,857, whilst during